

CHILDREN'S MUSEUM NEWS

PUBLISHED BY

THE TOLEDO MUSEUM OF ART
FOUNDED BY EDWARD DRUMMOND LIBBEY

No. 5

TOLEDO, OHIO

September, 1932

DURER AND HIS SAINT JEROME

"SAINT JEROME IN HIS STUDY" is an engraving made by Albrecht Durer, a German artist who lived in Nuremberg about five hundred years ago. His father was a goldsmith. He was poor and it was hard to buy food enough for all his children so Albrecht was allowed to go to school only until he had learned to read and write. Then he had to work in his father's shop where he helped to make the fine gold ornaments and to engrave on them elaborate designs. He worked there for nearly a year but he was not interested in being a goldsmith. He wanted to be a painter. His father was disappointed but was willing that he should do as he wished. Albrecht was apprenticed to the finest artist in Nuremberg, Michael Wolgemut, and worked in his studio for three years, learning to paint. At the end of that time he went on his "wanderjahre" or wandering years. Many artists at the end of their studies spent a year or more in travel, seeing and studying the work of fine artists of other countries, to improve their own art. Durer traveled through Germany, and it is thought that he went to Italy too. At the end of four long years he went back to Nuremberg where he married a girl named Agnes Frey and began his work as a real artist, painting and engraving fine pictures. Today he is best known for his engravings, and "Saint Jerome in His Study" is one of the most noted.

To make an engraving the artist must have a piece of copper the size that his finished picture is to be. Copper is used because it is softer than most metals and can be easily cut into with a "burin," a tool with a diamond shaped point of a strong metal. As the lines of the picture are plowed into the plate it becomes rough with particles of copper turned up by the burin. These must be taken off with a

"scraper" and the plate must be polished so that the surface will be very smooth. Then with his picture cut into the copper he can print many engravings from it on paper.

To print them he must cover the copper with a thick ink called "printer's ink," and rub it down into all the little grooves that have been cut into the copper. When every groove is well filled the plate is wiped off so that the surface is perfectly clean but the little grooves still hold the ink. A dampened paper is laid on the copper plate in the printing press. On top of the plate and paper are put blankets of soft pads. This pile is run beneath a heavy roller or press. The roller, pressing the soft pads against the damp paper forces the paper so tightly against the little grooves in the copper that the ink in them is pulled out, making on the paper the same picture that was cut into the copper, only in reverse. When you look closely at this print you can see the individual lines on the paper. Sometimes the engraver uses straight lines close together, sometimes curved lines, parallel. He may use just dots, or lines and dots together. To show very dark areas he uses "cross-hatching" which is a series of diagonal lines crossed by another series from the opposite direction. All these lines in one place would hold a great deal of ink and print a very dark area. When he shows a very light space he doesn't cut any lines there, for no ink must touch the paper in that place. The white of the paper is used to express the light. In order to make more pictures the artist only needs to ink the plate again, put the damp paper and the blankets on it and put it through the press.

This engraving is the one of all of Durer's that most people like best. In the time that Durer lived the story of Saint Jerome was a



ST. JEROME IN HIS STUDY

ALBRECHT DURER

favorite one and many artists have made pictures of it.

Saint Jerome was born a little more than three hundred years after Christ, in the little country of Dalmatia in the southern part of Europe. His father and mother were Christians. When Jerome was a young man he was sent to Rome to study. He liked the Roman myths, the stories of the gods and goddesses. But one night he dreamed that Jesus came to him and reproached him because he liked the Roman myths even more than he liked the

Christian Bible stories. So Jerome decided that he would devote his whole life to a study of the Bible. He became a hermit and studied all the time. Later he was called to Rome where the Pope asked him to rewrite the Latin translation of the Bible. Finally Jerome went to Bethlehem where he became the head of a monastery. There he had a study where he worked, writing about many of the Bible characters, Daniel, Isaiah the prophet, Matthew the apostle, and many others. He wrote a history of the Christian church, and he trans-

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lated the Old Testament, which had always been written in Hebrew, into Latin which was the language used in writing at that time. Because of all these fine services to the church he was made a saint and ever since has been called "Saint Jerome."

This engraving shows Saint Jerome in his study in the monastery at Bethlehem writing his translations of the Old Testament. Durer made the room look like the ones he himself saw in Germany in the fifteenth century. Saint Jerome is a fine old man with a light about his head. Here the white paper has been used to show the light which seems to gleam because it has been so strongly contrasted against the dark wall.

Saint Jerome is the center of interest with all the lines of the room leading toward him. The lines of the ceiling, of the walls, of the floor, the chair, and the shelves all carry your eyes toward him. His face and head have been carefully engraved with tiny lines and light spaces to show every detail. His mantle is of a heavy material that falls in large folds about his arms. The collar over his right shoulder reflects the light from the window and on the left it is dark in the shadows. He is working at a writing table. Beside him is a pot of ink and on the other side of the table is a crucifix.

On the floor are his lion and his dog asleep. There is a story that one day when Saint Jerome was walking in a wilderness he came upon a lion which had a thorn in its paw. Because he was sorry for it he pulled out the thorn. The lion was so grateful to him that it followed Saint Jerome ever afterwards. Here it is in his study lying peacefully beside the dog. How nicely Durer has shown the lion's curly fur and the dog's stiffer hair.

The windows are called "bottle glass" windows for the little panes are made from the bottoms of bottles and have been leaded together into large sections. They make an interesting pattern of light and dark which is reflected on the wall beside the window.

On the window-sill is a skull which was a reminder that the body of man dies and that the soul is eternal. Below on the long seat are several old books with clasps on them, and pillows too, that look as if they had been used for a long time. To show the bulges in them Durer has used many curved lines close to-

gether and has left white spaces where the light touches them. One has tassels on the corners. Below the seat are Saint Jerome's sandals and an old chest with a large iron lock on it. On the other side of the room is a shelf with bottles and a candlestick. A cardinal's hat hangs on the wall. The hour-glass was Saint Jerome's clock. The gourd which hangs from the ceiling may have held a candle for a light. The roundness of Saint Jerome's bald head is repeated in the crown of his hat and the shape of the brim is repeated in the gourd.

The ceiling has been so carefully done that we see the grain of the wood and the knots in it. The wall looks solid and massive. Here in the shadows you can find the cross-hatching that he has used to show the darkness. The column at the left and the floor are of stone. He has shown the texture of it by using parallel lines with dots between them.

We are looking into Saint Jerome's study from another room, for here at the bottom of the print is a step and at the top is a beam on which we see the detail of the grain. Part of this too has been done in cross-hatching.

On the floor at the right is a tablet on which are Durer's initials and a date. 1514 was the year when he made this engraving and he signed it with a large "A" with a smaller "D" inside to show that it was he who did it.

There are many vertical lines which make the room look dignified. At the left is the long line of the column, next are the lines of the window and then of the wall. The crucifix on the table is a vertical line and there are verticals around the hour-glass and in the tassels on the hat. The bottles and the candlestick on the shelf stand upright. The beads below hang down and some of the lines of the cabinet on the wall are verticals. The repeating of lines makes a harmony in the print. There are horizontal lines repeated too in the beam above the entrance and the one at the back of the room, in the step, in the lines of the top of the table and in the bars that support the legs. They give the print a quiet atmosphere. There are also some diagonal lines that make an interesting variation.

The peacefulness of the print fits the story of Saint Jerome and Durer has made a lovely engraving of it. You can look at it for a long time and still find new things to see in it. It is a fine one to have in the print collection of the Toledo Museum of Art.

THE TOLEDO MUSEUM OF ART

ART TALKS AND MOTION PICTURES

"The Ancient Romans—their Arts and Customs" is the subject of one series of the children's art talks for this season. These will be given every Saturday and Sunday afternoon at 2:00 and 3:20 o'clock, beginning September 17 and 18.

Subjects have been chosen to acquaint Museum children with the Roman children, their games, schools and homes; with the furniture, costumes, glass, pottery, gods, goddesses, temples, statues, important rulers and generals.

Each art talk will be followed by a free motion picture of several reels. Glass-blowing; making a stained glass window; travels to Switzerland, China and Japan and to different parts of North and South America, to Rome and Pompeii are only a few of the many interesting subjects that have been chosen.

The children are urged to attend the art talks and motion pictures on Saturdays whenever possible as Sundays are always more crowded.

TALKS ON MUSEUM PAINTINGS

The number of children attending the second Art Talk on Sundays has grown to such an extent that the Lecture Room is no longer adequate to accommodate them. Therefore an additional series of talks, held at the same hour, 3:20, has been arranged. In this group paintings in the permanent collection of the Museum will be discussed, in accordance with the following program:

Oct.	2	Filippino Lippi
Oct.	9	Lucas Cranach
Oct.	16	Hans Holbein, the Younger
Oct.	23	Hans Holbein, the Younger
Oct.	30	Joos van Cleef
Nov.	6	The French Primitive
Nov.	13	Francois Clouet
Nov.	20	Giorgio Vasari
Nov.	27	Bartel Bruyn
Dec.	4	Peter Paul Rubens
Dec.	11	Peter Paul Rubens
Dec.	18	Sir Anthony Van Dyck
Jan.	8	Jusepe de Ribera
Jan.	15	Francisco Zurbaran
Jan.	22	Diego Velasquez
Jan.	29	Diego Velasquez

Feb.	5	Frans Hals
Feb.	12	Rembrandt van Rijn
Feb.	19	Rembrandt and his Pupils
Feb.	26	Pieter de Hoogh
Mar.	5	William Hogarth
Mar.	12	Sir Joshua Reynolds
Mar.	19	Sir Thomas Gainsborough
Mar.	26	Sir Henry Raeburn
April	2	Giovanni Battisti Tiepolo
April	9	Francesco Guardi
April	16	Francisco Goya

TALKS FOR SELECTED PUPILS

These talks, correlated with the sixth grade history course, will be given on Saturday mornings at nine o'clock to a selected number of children representing a group of schools. Sixth grade teachers of the public and parochial schools may appoint two pupils from each class to attend these talks and report on them in the school. Each group of delegated pupils will attend eight talks at times corresponding to those at which the various periods of history are being studied in school.

HOURS OF MUSIC FOR CHILDREN

Music Appreciation classes will be held each Saturday morning at ten o'clock, beginning October 1. Principals of schools and music teachers are asked to recommend musically interested children who will be regular attendants at these hours, although any child who desires will be admitted, whether or not recommended. Types of music, the instruments of the orchestra, operas and other compositions of particular appeal to young people will be discussed and illustrated with piano selections and by use of the victrola. The children themselves will be invited to take part in certain of the programs during the year.

TALKS FOR YOUNG CHILDREN

The Museum is offering picture study talks for kindergartens, first, second, and third grades. While seeing the paintings in the galleries the children will learn about the artists, the subjects they painted, and why their pictures are fine. Teachers of those grades may arrange with the Museum to bring their classes for the talks.